

M-1186 Group IV

Berkeley, Friday, May 19, 1967

Well, this is my way of an experiment. It's a little bit now like Friday in New York at Nishimura's because there I fall in the habit, which sometimes is not approved by everybody, of talking a little bit and then playing and talking, maybe in between. Sometimes, I've changed it, now play a little harmonium and then play piano. And I try to vary it because I think that if you listen to music in one session, sometimes three tapes, it is three ~~and a~~ half hours. Two half hours is not so bad, but it's a little bit - I wouldn't say depressing, but it is a concentrated effort. And if I make a little change and say a few words which may be appropriate, there is an advantage in that because in saying something of that kind I don't have to answer a question so I can say what I want. Well, it usually's the case that I will say what I want and particularly when there are lectures like we have had here now, more lectures than actually answering questions.

But we are getting towards the end now and I have a feeling of the picture that occurred to me like scalps. You see, after each meeting is another scalp that I hang on my belt. So there are two more scalps, one for Tuesday, Palo Alto, and one for Thursday, in San Francisco. And then it's the end of it because, as you know, next week, Friday, we will have a general eating fest.

So tonight, music, a little. Saying the same things in a different way. It requires perhaps a different sensitivity and some of us are not always used to that kind of a language. We are not familiar with emotional contents or emotional facts or ~~emotional~~ emotional states sufficiently to be able to distinguish. And still, you have to learn to distinguish

between emotional states in yourself as you receive an emotional quality from outside in exactly the same way as you have to learn to distinguish between words when you are young, and between sounds when you have a modulation of voice.

In this kind of music, I try to express certain things which sometimes may be familiar to you and sometimes not at all. And it is ~~an~~ exactly because you have never heard it before, although there are motives that reoccur, that there is a possibility by its newness that it starts to affect you in a certain way and the idea is, of course, that you may remember it and that it, as it were, ~~deposits~~ deposits in you something of a different kind of quality, at least different from ordinary life.

We've had a little bad ~~luck~~ luck I think with pianos. It has been difficult. But that may be the sign under which we ~~have~~ live at the present time because I think we've had luck in Seattle, also with the organ, and I'm not entirely satisfied with the so-called musical production over this particular period. But we'll do the best we can now with whatever instruments there are and hope for the best.

But you see, the recollection now of a meeting like this and getting together - it is mostly a necessity for you to absorb, and not with your ears, at least not primarily. It is something that really engages the totality of your body. And the better the body will be for that kind of reception, the more you should make an attempt to relax. In all three centers of yourself. I've explained that, as you probably remember, in the little story in Paul Herzog, but the three-fold approach of music and the taking in of sounds in a general way by a human body are of course linked up with the state of the physical and the state of the emotional and the state of the intellectual center. And there are the

three roads which are then used, when they are in the music, this is a necessity. They have to be in the music as such, and they have to be played and put into music in that way, because the music itself naturally is composed not only of sounds, it is rhythm, it is touch, it is use of pedal, it is the use of overtones, it is the force sometimes. A certain rhythm in a fast or slow manner, sometimes cacophonic notes, not always harmonious.

All of that goes into the music as such and you hear it, and there is a possibility in yourself of taking it apart, as it were, and letting the different component parts affect you in the three different components of yourself. So that what you hear with your ear are primarily the sounds of course which you could recognize but you must make an attempt not to classify them. In a state of relaxation of your mind, you don't classify at all. You just receive. As far as your heart is concerned, it enters also through your head, through the ears, but it is not directed to the brain. It goes immediately down to one's heart. There is a certain connection for which one has to be sensitive, and it is possible to hear that way with your heart. It is an emotional quality which is dependent on the ~~xxx~~ rate of vibrations of the sounds. And very often it is the combination of certain rates which will do that. This particular effect on the heart is dependent on overtones mostly. It is not the bass, but sometimes in the bass you can have the overtones of the treble. And in the treble you have mostly the melody, which is something for your mind.

But all together as sounds, that ~~xxx~~ what is produced as volume and which reaches you can also affect you in a physical way. And the physical way is that your body will start to correspond in a certain rate of vibration by itself corresponding to the rate of vibration which are produced by

the music. And that kind of vibration is like a tone which is then given and also one can become aware of in the physical sense. The body actually can vibrate. And it also can have an effect on the wish of the body to do something corresponding to that what it receives. And you know well enough that certain melodies can produce definite activities on the part of the people who ~~he~~ hear it, even marches or war music or sentimental music or sometimes church music, religious music can produce in you, in your physical state, something that you really go out and do something with.

The three effects on oneself are again combined within a person. The effects are not the same, they are quite different. But they can be combined and then produced in oneself as a result, a state of ones being. And it is not a question then of liking or disliking; it's a question of being affected. And affected in a certain way and if it is ~~not~~ right, in an objective sense, it really will become unforgettable. So that ~~there~~ there are certain melodies which are produced, you might say, in very favored conditions. You will always remember them and then, when they are permanent, they will produce in you exactly the same state as when you had received them. This is the difference between subjectivity and objectivity. Objectivity can bring back the exact amount of emotion, or the exact state as it was when you originally received it. In a subjective way you could approach it but you never reach it.

So this is for tonight and we drink to that, because I'm very happy that you are all here. To a good evening for all of us.

In the several times now that we have talked about how to work and the creation of "I", we've talked about it from different angles and I hope you don't get confused. Because sometimes I talk about "I" as if it is the beginning of intellectual body. Sometimes "I" is divided and partly intellectual and partly emotional. Sometimes I call "I" my God. Which of course has no further connotation and only that it is something quite different from what I am. And then I say I endow it with certain properties, like observing. That in itself you know is quite absurd. And all the different concepts - you have to take them as it were one by one. See what at certain times applies to your own state and what is most satisfying to you and adhere to that for a little while because after some time it will change. Many of these ideas of objectivity will change in time as you work. Because it is utterly impossible to get 100% objectivity and, as a result, that what is ~~in~~ the mixture of that what is still a thought or a feeling, that comes in that as a concept, the concept remains unpure for quite some time. And that therefore, your "I", if it is defined, cannot define correctly because you have no means as yet of even recognizing as "I". So you don't know when you create it if it is right or not. You simply, you might say, you let it be suspended.

You have to look at it as something that is illusive. It is as illusive as something that disappears all the time when you try to approach it. The best illustration for that is, since 'I' furnishes a light or something that is different from the state in which one is at the present, and assuming that the waking-sleeping state is dark, or rather, there is not as much light as you would wish, and then the appearance of "I" creates a light, sometimes dim, but nevertheless different from the darkness in which ordinary existence and ordinary consciousness exists. And it is

like a miner's lamp in front of your forehead. When it is lit, it lights up where you are going. And it is with you and it can be as long as you keep it there, become permanent. But you never can catch it. Because wherever you go, it always goes ahead of you. And you never will be able to grasp it fully because you will never be at the place where that light is. Only you profit by the light that is shining ahead of you, and, as I say, lighting up your path. It is the image, when you remember the Israelites left Egypt that they were guided during the day by a ~~xxx~~ cloud and at night the cloud was lit up and it was like fire. It was constantly ahead of them.

"I" exists in a very pure ~~xx~~ air. It creates an air around it and disperses the ordinary atmosphere. But because of the clarity of the air, it looks always much closer than it is. And it becomes sometimes like a () away from you and you have to believe that it is there although you never will be able to touch it.

God is like that. Illusive, at the same time present. Illusive as anything in a finite form is illusive. And only when it is infinity you become part of it and it is you. The struggle all the time in the creation of "I" and to have it function is not only that it is illusive, but it is made up of some substance about which we don't know any more that we hope it ~~exists~~ exists, and the result of which, as a shining light, we profit by. But we never reach it and for us it always remains God in a finite form until at certain times it happens and it is interesting that it does happen.

There is an insight in oneself, a realization of this light ahead, which at that time for some reason, unknown, opens up ~~oneself~~ oneself, that there is a direct ray from that light to one's inside heart. And at that moment

there is a moment of recognition in which then life, as it were, stands still and it is this contact that we every once in a while are looking for and when it does happen, it gives us the assurance that we're on the right road and also that it is possible for a person to be objective to himself.

But the reason why this "I" changes is because I change with it. And although the distance seems to be always the same, the clarity of the air makes me believe that it is within a short distance and the one thing you have to be careful for is that you never will be disappointed, that you will have courage to continue, regardless of what it is that you have now as an experience and for which, of course, you would wish again, and in that kind of a wishing for something that is in that way described is always wrong because you interfere with the workings of objectivity ~~xx~~ which are not within the bounds as you would like to make them in a subjective way. You have to get loose from them; you have to wish; and that is all. Like one sometimes has to give and no more, without return. When one loves, one gives, no return is ~~necessary~~ necessary. Not even a return receipt can be requested. One gives because one has light. One has no shadow; one is king on the sun; and on the sun there is no shadow because the sun radiates all throughout its total sphere on every place on that sphere there is light from the inside of the sun.

To the same extent, when once man could become, if he could become transparent, that what is his magnetic center which is that life in him as a ~~remnant~~ remnant, which still remains alive as long as he is on earth and also longer. As long as this possibility ~~of~~ exists of man becoming transparent in the different layers of his education and the habits and the idiosyncracies and his chief features - when that happens

then that what is inside can shine out towards the outside and it radiates in a complete spherical circle of 360 degrees.. This is the time there is no opposite; the time when no positive and negative exists, when both have been neutralized in one. This ~~x~~ is a time when that exists, existence has no further result then only existing. And although it can move and become dynamic, it continues to stay full of light everywhere and always and eternally.

This is the meaning of eternal light. That what could be within man when he is conscious and radiates that and radiates it to all the corners of the earth as well as above towards the universe and as well as below towards the ~~moon~~ moon. He is then in that way a oneness within himself and with this "I", at that time, having become one with magnetic center, man has ~~reached~~ reached the possibility of his development as far as earth is concerned and is then ready for what you might call the second cycle, which is the first cycle of the harmonious man in the direction of cosmic consciousness.

The complete yeilding and the complete sacrifice of himself as such into the unity with the All Father Existing. The ultimate of man is that kind of death of his name () in that his spirit does not exist anymore as any part of anything but ~~x~~ has become the totality of all things and in that, God has no name and if we dare to pronounce it, we would be punished. In that there is no music. There is silence. But the communication by means of that silence is vibration in the ether which surrounds the Absolute and carries from the Absolute all forms of energy - light, heat, and whatever in all directions of the universe because this is the only explanation from which one can understand that

infinity is everywhere. It is not bound by any place and it never will be bound by any time.

Try in your work to keep concepts like this in your mind and in your heart. It is not something that one can say "I will get there". It is not a question of getting there. It's a ~~xxx~~ question of being inspired. So that one has a wish and theoretical as it may seem sometimes, the effect of that kind of a concept, perceiving it, simply means that at that time something takes place in one and it has nothing to do with the aim to be reached, it only has to do with the desire to reach an aim. Then we will work and then (). And we will never judge by the results, and we will not be confused by the different concepts of "I". This can take place in the simplest forms for anyone who starts to work or anyone who has advanced already a little bit. It doesn't matter at all because the characteristic is that for him, as part of this Israelite tribe, the cloud is always there, 24 hours day and night, like God is always there, although we don't know it. But when we do wish, we can know and experience it. We drink to that. To that wish to wake up in that sense.